MANUAL OF PRACTICES AND PROCEDURES

ORAL HISTORY PROGRAM

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MANUAL OF PRACTICES AND PROCEDURES

ORAL HISTORY PROGRAM

JJC

Robert E. Sterling
Coordinator

1974 edition

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General Information

I. Oral History

The term "oral history" is somewhat misleading because the work of oral history is usually written as well as oral and is the raw material of history rather than the finished product. Oral history is the tape recording of carefully researched interviews with persons who participated in significant past events or who observed them at close range and can therefore provide intimate knowledge of our recent past. The tape-recorded interviews are transcribed into typescript, reviewed editorially by the interviewee, indexed, retyped, and deposited in an Oral History Collection subject to the conditions imposed by the interviewee. The tape recordings as well as the final typescripts are preserved and made available for use by persons doing historical research.

In one sense oral history goes back as far as Herodotus who based much of his history of the Peloponnesian War on oral information. Until recently the accuracy of oral history, however, depended upon the note-taking skill of the interviewer. Modern technology permits today's interviewer to record the tone and inflection of the respondent's voice, as well as his precise words. Technology has not only made modern oral history possible but, in a real sense, necessary. Traditionally, historians relied heavily on written documents such as newspapers, diaries, journals, and letters. Technological developments, especially the telephone, have facilitated communication apart from the written word. Historians consequently find that the usual sources either do not exist or are selectively controlled to the point of distortion. High level decisions are often made by telephone and explained by public relations experts. The widespread

use of speech writers and paper shredders casts an aura of doubt on the completeness and credibility of today's written sources. Oral history, on the other hand, enables the interviewer to shape the historical data he receives by questioning the respondent on why and how decisions were made, who provided the input, and how particular past events shaped the life of our times.

II. The JJC Oral History Program

The Program in Oral History was established at Joliet Junior College in 1972 with a special grant from the JJC President's Grant Fund. The Program is run in conjunction with the three credit-hour course, History 210: History of Illinois and the Joliet Region. Students work in small research and interview teams, carrying out their responsibilities in accordance with the Program's policies and procedures.

Goals of Program

1. To record and preserve the historically significant reminiscences of Joliet area residents for the present and future understanding of this Region.
2. To train students and interested staff members in the methods and use of oral history.
3. To prepare a collection of tape recordings and typescripts which may be used as source material for professional historians or as supplementary eye-witness data for classroom instructors at JJC.
4. To explore other applications of oral history in the Joliet community, particularly in the public schools and service organizations.

Purpose of Manual

1. This manual defines the practices and procedures of the JJC Oral History Program and will serve as the procedural guide for students enrolled in History 210: History of Illinois and the Joliet Region.

2. It describes the various aspects of the Program from general policies to the specific steps involved in completing an interview assignment.

3. This Practice or Procedure Manual contains samples of all forms used in the Program and examples of typing style and spacing used in preparing final typescripts.

4. Pages of this manual will be numbered in decimal order with the initial digits indicating general classifications. Revisions and additions will be periodically incorporated in this manual.

General Policy Statements

I. Scope of Program

The JJC Oral History Program shall preserve the historically significant reminiscenes of Joliet area residents who have first-hand knowledge of the period from 1890 to World War II. Projects will be undertaken within the Program which will focus on specific communities or particular political, economic, religious, social or ethnic topics of local importance. Special effort will be made to conduct interviews with common folk as well as with those who were in positions of leadership. In short, this Program will maintain a broad interview policy to record the words and present the perspectives of the non-elites as well as regional leaders of top reputation and position.

II. Guidelines of Oral History Association

The JJC Oral History Program will operate under the following "Goals and Guidelines" adopted by the Oral History Association:

ORAL HISTORY ASSOCIATION

Goals and Guidelines

The Oral History Association recognizes Oral History for what it is -- a method of gathering a body of historical information in oral form usually on tape. Because the scholarly community is involved in both the production and use of oral history, the Association recognizes an opportunity and an obligation on the part of all concerned to make this type of historical source as authentic and as useful as possible.

Guidelines for the interviewee:

1. The person who is interviewed should be selected carefully and his wishes must govern the conduct of the interview.

2. Before undertaking a taped interview for the purpose stated above, the interviewee (or narrator) should be clear in his mind regarding mutual rights with respect to tapes and transcripts made from them. This includes such things as: seal privileges, literary rights, prior use, fiduciary relationships, the right to edit the tape transcriptions, and the right to determine whether the tape is to be disposed of or preserved.

3. It is important that the interviewee fully understand the project, and that in view of costs and effort involved he assumes a willingness to give useful information on the subject being pursued.

Guidelines for the interviewer:

1. It should be the objective of the interviewer to gather

information that will be of scholarly usefulness in the present and the future. The interviewer who is collecting oral history materials for his own individual research should always bear in mind this broader objective.

2. In order to obtain a tape of maximum worth as a historical document, it is incumbent upon the interviewer to be thoroughly grounded in the background and experiences of the person being interviewed, and, where appropriate and if at all feasible, to review the papers of the interviewee before conducting the interview. In conducting the interview an effort should be made to provide enough information to the interviewee to assist his recall.

3. It is important that all interviews be conducted in a spirit of objectivity and scholarly integrity and in accordance with stipulations agreed upon.

Guidelines for sponsoring institutions:

1. Subject to meeting the conditions as prescribed by interviewees, it will be the obligation of sponsoring institutions to prepare easily usable tapes and/or accurate typed transcriptions, and properly to identify, index, and preserve such oral history records for use by the scholarly community, and to state clearly the provisions that govern their use.

Unanimously adopted by the Oral History Association,

November 25, 1968.

The Interview

I. Pre-Interview Procedures

Initial Contact with Prospective Interviewees

The Coordinator of the Oral History Program will make the initial contact with the prospective interviewee. He will briefly describe the Program and discuss the experiences and accomplishments of the subject. If the subject is willing and the Coordinator determines that an interview should be conducted, the Coordinator will assign the interview to a student research and interview team. A member of the student team will then arrange a pre-interview meeting with the interviewee.

Pre-Interview Meeting

The student team will initially meet with the interviewee (usually in his/her home) to become acquainted, to further explain the Program, and to obtain pertinent biographical data. This session should be short, with the conversation centering on what you will talk about during the interview. Avoid detailed conversation on interview topics during this session; the interview is likely to be fresher and livelier if the narrator has not covered the same ground in this pre-interview meeting.

The interviewee might well produce photographs, scrapbooks, newspaper clippings, and other memorabilia relating to his/her personal history. These items can be very helpful in suggesting areas to be developed during the interview. Some items may be of such nature that they might be reproduced and included with the final typescript. If at

this or any other time the interviewee expresses an interest in donating to the College anything other than his interview, the student team should notify the Program Coordinator. Students are not authorized to accept such gifts and donations on behalf of the College. All field collections must be made and receipted by the Program Coordinator.

The student team should arrange, at the convenience of the interviewee, a time and place for the interview.

Interview Preparation

The student team should familarize itself with the interviewee's life history and his/her area of expertise. It will probably be necessary for at least one member of the team to do background research in county histories, public records, or local newspapers. The team should prepare questions in advance for specific information desired. The team will meet with the Program Coordinator prior to the interview to discuss its general interview outline and questions. The interviewee should be contacted a few days prior to the interview to confirm the date.

II. The Interview

Equipment Check List

1. Tape recorder (verify functions)
2. Adequate supply of tape
3. Outlet adapter
4. Extension cord

5. Take-up reel

6. 35 mm camera

7. Adequate film supply

8. Note pad

9. Interview outline and questions

10. Interview agreement forms (3)

Physical Setting

1. Establish rapport with the interviewee while setting up the tape recorder.

2. Locate the tape recorder in a place where its presence is not emphasized. It should be within easy reach so that you can check it unobtrusively and change the tape without too much effort or distraction.

3. Arrange the seating so that you are close to the interviewee, and he/she is comfortable.

4. Place the microphone between the interview participants as close to mouth level as possible. Do not handle the microphone or pass it back and forth.

5. Try to block out extraneous noises such as persons talking in the next room, traffic noises, air conditioners, etc. You may lose parts of the interview if the noise level is high and the interviewee speaks in a soft voice.

Interview Suggestions

1. Leave about five feet of tape at beginning of reel.

2. Begin the interview by taping the following introduction:

This is an interview with _____ (Interviewee)

for the _____ (project) by _____ (interviewers)

at _____ (location) on _____ (date) at

_____ (time) o'clock.

3. Verify the functions of the recorder by rewinding and listening to the introduction.

4. After the interview, again explain the interviewee's role in reviewing the transcript.

5. Have interviewee agreement forms (3) signed, using black ink.

6. Ask interviewee if he/she has any friends or acquaintances who might be interested in being interviewed.

7. Inexperienced interviewers will find many worthwhile suggestions on interviewing techniques in the following "Tips for Interviewers" from Willa K. Baum's, Oral History for the Local Historical Society :

TIPS FOR INTERVIEWERS

1. An interview is not a dialogue. The whole point of the interview is to get the narrator to tell his story. Limit your own remarks to a few pleasantries to break the ice, then brief questions to guide him along. It is not necessary to give him the details of your great-grandmother's trip in a covered wagon in order to get him to tell you about his grandfather's trip to California. Just say, "I understand your grandfather came around the Horn to California. What did he tell you about the trip?"

2. Ask questions that require more of an answer than "yes" or "no". Start with "Why, How, Where, What kind of...." Instead of "Was Henry Miller a good boss?" ask "What did the cowhands think of Henry Miller as a boss?"

3. Ask one question at a time. Sometimes interviewers ask a series of questions all at once. Probably the narrator will answer only the first or last one. You will catch this kind of questioning when you listen through the tape after the session and you can avoid it the next time.

4. Ask brief questions. We all know the irrepressible speech-maker who, when questions are called for at the end of a lecture, gets up and asks a five-minute question. It is unlikely that the narrator is so dull that it takes more than a sentence or two for him to understand the question.

5. Start with non-controversial questions; save the delicate questions, if there are any, until you have become better acquainted. A

good place to begin is with the narrator's youth and background.

6. Don't let periods of silence fluster you. Give your narrator a chance to think of what he wants to add before you hustle him along with the next question. Relax, write a few words on your notepad. The sure sign of a beginning interviewer is a tape where every brief pause signals the next question.

7. Don't worry if your questions are not as beautifully phrased as you would like them to be for posterity. A few fumbled questions will help put your narrator at ease as he realizes that you are not perfect and he need not worry if he isn't either. It is unnecessary to practice fumbling a few questions; most of us are nervous enough to do that naturally.

8. Don't interrupt a good story because you have thought of a question, or because your narrator is straying from the planned outline. If the information is pertinent, let him go on, but jot down your question on your notepad so you will remember to ask it later.

9. If your narrator does stray into non-pertinent subjects (the most common problems are to follow some family member's children or to get into a series of family medical problems), try to pull him back as quickly as possible. "Before we move on, I'd like to find out how the closing of the mine in 1898 affected your family's finances. Do you remember that?"

10. It is often hard for a narrator to describe persons. An easy way to begin is to ask him to describe the person's appearance. From there, the narrator is more likely to move into character description.

11. Interviewing is one time when a negative approach is more effec-

tive than a positive one. Ask about the negative aspects of a situation. For example, in asking about a person, do not begin with a glowing description of him. "I know the mayor was a very generous and wise person. Did you find him so?" Few narrators will quarrel with a statement like that even though they may have found the mayor a disagreeable person. You will get a more lively answer if you start out in the negative. "Despite the mayor's reputation for good works, I hear he was a very difficult man for his immediate employees to get along with." If your narrator admired the mayor greatly, he will spring to his defense with an apt illustration of why your statement is wrong. If he did find him hard to get along with, your remark has given him a chance to illustrate some of the mayor's more unpleasant characteristics.

12. Try to establish at every important point in the story where the narrator was or what his role was in this event, in order to indicate how much is eye-witness information and how much based on reports of others. "Where were you at the time of the mine disaster?" "Did you talk to any of the survivors later?" "Did their accounts differ in any way from the newspaper accounts of what happened?" Work around these questions carefully or you can appear to be doubting the accuracy of the narrator's account.

13. Do not challenge accounts you think may be inaccurate. Instead, try to develop as much information as possible that can be used by later researchers in establishing what probably happened. Your narrator may be telling you quite accurately what he saw. As Walter Lord explained when describing his interview with survivors of the Titanic, "Every lady I interviewed had left the sinking ship in the last lifeboat. As I

later found out from studying the placement of the lifeboats, no group of lifeboats was in view of another and each lady probably was in the last lifeboat she could see leaving the ship."

14. Do tactfully point out to your narrator that there is a different account of what he is describing, if there is. Start out "I have heard..." or "I have read...." This is not a challenge to his account, but rather an opportunity for him to bring up further evidence to refute the opposing view, or to explain how that view got established, or to temper what he has already said. If done skillfully, some of your best information can come from this juxtaposition of differing accounts.

15. Try to avoid "off the record" information--the times when your narrator asks you to turn off the recorder while he tells you a good story. Ask him to let you record the whole thing and promise that you will erase that portion if he asks you to after further consideration. You may have to erase it later, or he may not tell you the story at all, but once you allow "off the record" stories, he may continue with more and more and you will end up with almost no recorded interview at all. "Off the record" information is only useful if you yourself are researching a subject and this is the only way you can get the information. It has no value if your purpose is to collect information for later use by other researchers.

16. Don't switch the recorder off and on. It is much better to waste a little tape on irrevelant material than to call attention to the tape recorder by a constant on-off operation. For this reason, I do not recommend the stop-start switches available on some mikes. If your mike has such a switch, tape it to "on" to avoid an inadvertant missing of

material--then forget it. Of course you can turn off the recorder if the telephone rings or someone interrupts your session.

17. Interviews usually work out better if there is no one present except the narrator and the interviewer. Sometimes two or more narrators can be successfully recorded, but usually each one of them would have been better alone.

18. Do end the interview at a reasonable time. An hour and a half is probably maximum. First, you must protect your narrator against over-fatigue; second, you will be tired even if he isn't. Some narrators tell you very frankly if they are tired, or their wives will. Otherwise, you must plead fatigue, another appointment, or no more tape.

19. Don't use the interview to show off your own knowledge, vocabulary, charm, or other abilities. Good interviewers do not shine; only their interviews do.

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III. Post-Interview Check List

1. Return equipment
2. Discuss any problems with Program Coordinator
3. Create interview folder
4. Label folder and tape box
5. Send interview follow-up letter

Transcription Procedures

I. Pre-Typing Procedures

Copy Tape

Copy the original reel tape recording of the interview onto cassette tapes. This should be done before beginning the first transcript. The purpose is, first, precautionary, to guard losing or misplacing the interview tape, and, second, to make a cassette recording of the interview for placement later in the Learning Resource Center.

Listen to Tape

The transcriber should listen to the tape before beginning to type to become familiar with the interviewee's speech patterns, voice tone, etc.

II. Typing Instructions

Equipment and Supplies

Advance notice of one day should be given on all equipment and supply requests. The Program Coordinator will issue equipment on a first-come basis. Equipment requests for an interview, however, will almost always take precedence over a conflicting request for equipment to transcribe. When finished transcribing for the day, remove tape from the machine and return equipment.

Copies

Type just an original; a second copy will be xeroxed by the Program Coordinator.

Margins

Left 1-1/2", right 1", top and bottom 1".

Spacing

Double Space between lines in the body of the transcript.

Names

Use last names of interviewers and interviewee, underlined, colon, two spaces, then content of question or response.

Pagination

Number pages starting with the second (2) in the upper, right margin.

Transcribing Procedures

1. Listen to a few words, then type verbatim.
2. If a word or phrase is still unintelligible after replaying it three times, leave a blank space the size of the missing portion and try to fill it in later.
3. Pauses should be indicated with three dashes (- - -).
4. Meaningless false starts and stammerings need not be transcribed.
5. Indicate laughter in brackets /laughter/.
6. Properly spell words that are commonly mispronounced. Type "just" not "jus", "coming" not "comin'", "yes" not "yeah."
7. Omit interviewer comments if they do not occasion a response from the interviewee. Interviewer encouragements such as "is that right", or "hmm!" need not be transcribed unless they elicit a specific response from the interviewee.

8. Transcription problems should be referred to the Program Coordinator.

III. Editing Suggestions

Oral Check

When the transcription is finished, an oral check of the completed transcription should be made. This prevents any unintentional omissions and gives the interviewer an opportunity to fill in the spaces left blank for unintelligible words or phrases.

Punctuation and Spelling

Periods, question marks, commas, etc. should be inserted at the proper places to provide sentence structure. Great care should be taken in the use of punctuation so that the original meaning conveyed orally by the interviewee is not lost in the typewritten transcription. All words should be properly spelled; the spelling of unfamiliar proper names should be verified by the transcriber.

Making Changes

The transcriber should use a black pen or pencil in making corrections and editorial changes. All changes should be printed legibly so that the interviewee can easily follow the transcription when it is delivered to him for his approval. If many changes are made on a page, it may be necessary to retype that page prior to delivering the transcription to the interviewee. The interviewee should make his/her corrections later in red pencil or ink to distinguish them from the transcriber's editorial changes.

Deletion of Extraneous Words

Meaningless false starts, stammerings, and repetions should be deleted. Deletions should not be made indiscriminately, because the interviewee may have repeated for emphasis. When lengthy deletions are made, they should be indicated in the text by the insertion of elipses (. . .) and footnoted.

Addition of Words

Words or phrases should be added if necessary to convey the original meaning of the interviewee. If these additions are more than simple connective words, they should be enclosed in brackets to indicate they were not part of the original interview.

Footnotes

The editor should use footnotes to identify and explain the nature and purpose of large deletions or additions made either by himself or later by the interviewee. Footnotes should be used to alert the reader when the interviewee's comments disagree with other known written or oral sources. The editor may also use footnotes to amplify or clarify ambiguous remarks made by the interviewee.

IV. Interviewee Approval

Second Copy

When the internal editing of the transcription is completed, the original copy should be given to the Program Coordinator who will xerox a second copy. The xerox copy should be filed in the interview folder.

Delivery of Edited Original to Interviewee

The edited original copy of the transcription should be delivered to the interviewee. The interviewee should be encouraged to make as few changes as necessary. He/she should be asked to read the transcription, paying particular attention to the spelling of proper names. The interviewee's corrections should be made in red pencil or ink. Any major changes should be made on a separate sheet.

Check List

1. Phone call to arrange delivery date and time.
2. Edited original copy of transcription.
3. Red pencil or pen.
4. Letter of explanation from Program Coordinator.
5. Agreement forms (3) if not signed at time of interview.
6. Camera to take picture of interviewee if photos taken at time of interview did not turn out well.
7. Manner whereby interviewee should contact interviewer upon completing his/her corrections.

Final Typescript

I. Components of Typescripts

Upon receipt of the edited and corrected transcription from the interviewee, the final typescript is prepared. The following seven divisions correspond to the various components of the final typescript; they are discussed below in the order in which they appear in the final typescripts. After an original copy of the final typescript is completed, it should be given to the Program Coordinator who will xerox two copies.

Pagination begins with the picture (#1) and continues successively through the index. Although page numbers are assigned to every page except blank sheets, the numbers are not shown on title pages (eg., agreement, literary rights, and the first page of table of contents, body of interview, and index).

Cover

The final typescripts are bound in black pressboard covers. The front outside cover is labelled as follows:

PROJECT_____
NAME_____ PHONE_____
ADDRESS_____
INTERVIEW DATE_____
INTERVIEWERS_____
_____

Picture

An 8 X 10 black and white glossy picture is included in each final typescript. The pictures are mounted in acetate protective sheets.

Interviewee Agreement

Each final typescript includes an agreement form signed by the interviewee and interviewers. Normally, the open agreement form is used. If, however, the interviewee wishes to place restrictions upon the use of either the tape or the final typescript, the restrictive agreement form is used. The restrictions should be clearly described in the space indicated on the form.

Literary Rights

The literary rights statement set forth in Form OHP: I-6 is next included in each final typescript.

Table of Contents

The table of contents contains the major subjects discussed by the interviewee and the page number in the final typescript where the discussion occurs.

Body of Interview

The body of the interview is prepared from the edited and corrected transcript approved by the interviewee. The same typing procedures (margins, spacing, names, etc.) followed in preparing the first transcription are again used in the final typescripts. Special attention should be given to the readability and appearance of the body of the interview.

Index

The interview is indexed by name and subject. The index entries should first be written on small cards or uniform slips of paper to facilitate arranging and alphabetizing. The final index is made from these

alphabetized cards. A single page number is used for each entry, except where the name or subject entries extend continuously through successive pages. In this case, the inclusive pages are given, e.g. 20-23.

The indexer should go through the interview at least twice. All proper names are included in the index. Other subjects like place names, events, etc. are indexed only when enough specific information is given in the interview to give them importance to the researcher.

II. Disposition of Typescripts

Original Copy

The original copy of the final typescript is placed in the OHP folder and kept on file by the Program Coordinator.

Xerox Copy # 1

A xerox copy of the final typescript is placed in the LRC folder and delivered with the cassette tape to the Director of the Learning Resource Center for cataloguing and placement in the Oral History Collection.

Xerox Copy # 2

The second xerox copy of the final typescript is delivered to the interviewee as soon as possible upon its completion.

Forms and Use

I. Model Forms

All forms beginning with the letter "M" are model forms and should be used as indicated.

OHP M-1 Pre-Interview Letter

OHP M-2 Interview Follow-up Letter

OHP M-3 Transcription Editing Letter

II. Internal Forms

All forms beginning with the letter "I" are internal forms and should be used as indicated.

OHP I-1 Stage Sheet

OHP I-2 Interview Folder & Tape Box Label

OHP I-3 Interviewee Agreement (Open)

OHP I-4 Interviewee Agreement (Restrictive)

OHP 1-5 Interviewer Recommendations

OHP I-6 Literary Rights Statement

OHP I-7 Sample, Table of Contents

OHP I-8 Sample, First Page of Body

OHP I-9 Sample, Index

OHP I-10 Research Agreement

OHP I-11 Interview Critique

III. Use

Because of the need for consistency and continuity, all model forms and internal forms shall be used whenever possible.

Joliet Junior College
EST. 1901
1216 HOUBOLT AVENUE • JOLIET, ILLINOIS 60436 (815) 729-9020

ORAL HISTORY PROGRAM

[date]

[heading]

Dear _____:

I am delighted at your favorable response to our project of tape recording your experiences _____.

As you know, the tapes are transcribed into written text, edited for continuity if necessary, and then brought to you for your final approval. If you wish to examine the manuscript at more leisure, it may remain in your possession for a two-week period. Any major editorial changes should be noted on a separate sheet and not on the manuscript itself. The approved transcript will be the draft from which we will type the final copies. These are indexed and deposited in the Oral History Collection of the JJC Learning Resource Center; a copy will also be given to you.

The purpose of the project is to make the acquired information available to qualified researchers, and the LRC copies of manuscripts are open to scholars, with permission of the LRC Director.

A student interviewer will contact you soon to discuss the interview in more detail and to arrange a convenient time and place for the interview. Many thanks again for your cooperation.

Sincerely yours,

Robert E. Sterling
Coordinator

cjh

Joliet Junior College
EST. 1901
1216 HOUBOLT AVENUE • JOLIET, ILLINOIS 60436 (815) 729-9020

ORAL HISTORY PROGRAM
[date]

[heading]

Dear _____:

We should like to express to you our sincere appreciation for the courtesy and cooperation you extended to us on our recent visit with you. That visit proved to be both delightful and informative.

As soon as we have finished transcribing the tape, we shall bring the manuscript to you for your final approval. Thank you again for making the interview possible.

Sincerely yours,

[signatures]

Joliet Junior College
EST. 1901
1216 HOUBOLT AVENUE • JOLIET, ILLINOIS 60436 (815) 729-9020

ORAL HISTORY PROGRAM

(Date)

(Heading)

We have just completed the transcription of your interview for the J.J.C. Oral History Program. I am sorry that the transciption process took so long, but we are having a good response to our Program and are now processing several interviews. We were pleased with your interview, and are looking forward to adding it to our collection as soon as the final typescript is prepared.

Would you please check this transcription as quickly as possible making all minor corrections in red pencil or ink right on the pages. If you wish to make any major changes, please put them on a separate sheet.

Your interview may appear somewhat "folksy"--and it should, because this is a transcipt of your spoken word. We try to maintain this informal conversational tone in all of our interviews. Please avoid the temptation of rewriting large parts of the interview to make it appear more scholarly. Nevertheless, you should feel free to delete any portion of the interview you do not wish to appear in the final typescipt. Or, if you think some of your remarks should be amplified or clarified, you are encouraged to do so.

When you have finished checking this transcript, we will pick it up and use it as our copy in preparing the final typescript. Thank you once again for your assistance. We think you will be pleased with the final result.

Sincerely yours,

Robert E. Sterling
Coordinator

RES:cjh

STAGE SHEET
ORAL HISTORY PROGRAM

Name_____ Phone_____

Address_____

Contacted by OHP Coordinator_____

Pre-Interview Letter Sent_____

Interviewers_____

Initial Visit by Interviewers_____
Comments:_____

Folder Created: Yes_____ No_____ Labelled: Yes_____ No_____

Interview date and time_____

Interview Place_____

Agreement forms (3): Yes_____ No_____
Photograph: Yes_____ No_____
Other Materials: Yes_____ No_____
Description:

Follow-up Letter sent_____

Transcription:
Tape copied on cassette_____
First typing completed_____
Edited by interviewer_____
Delivered to interviewee_____
Received from interviewee_____
Agreement forms (3)_____

Final Typescripts (3):
Typed_____
Proofread_____
Table of Contents_____
Indexed_____
Bound_____
Interviewee's copy delivered_____

Interview Folders (2) completed and deposited with coordinator:

OHP Folder_____	LRC Folder_____
Stage sheet	Cassette tape
All correspondence	Final typescript
Reel tape	
Final typescript	

Interview Folder &

Tape Box Label

PROJECT _____

NAME _____ PHONE _____

ADDRESS _____

INTERVIEW DATE _____

INTERVIEWERS _____

JOLIET JUNIOR COLLEGE

ORAL HISTORY PROGRAM

INTERVIEWEE AGREEMENT

This manuscript numbering pages is a transcript of one or more tape-recorded interviews with me. Any reader should bear in mind that he is reading a transcript of my spoken rather than my written word.

It is understood that the Joliet Junior College Learning Resource Center will allow others to read and utilize this manuscript and/or the tapes from time to time in connection with the educational purposes of the College and in accordance with the usual standards of the Learning Resource Center.

I hereby give and grant to Joliet Junior College as a donation for such scholarly and educational purposes as the College shall determine the full use of this information.

Understood and agreed to

Interviewers	Interviewee
_____ (signature)	_____ (signature)
_____ (signature)	_____ (address)
_____ (signature)	_____ (city & state)
_____ (date)	_____ (date)

JOLIET JUNIOR COLLEGE

ORAL HISTORY PROGRAM

INTERVIEWEE AGREEMENT

This manuscript numbering pages is a transcript of one or more tape recorded interviews with me. Any reader should bear in mind that he is reading a transcript of my spoken rather than my written word.
I hereby request that Joliet Junior College place restrictions on the information which I have given in connection with the Oral History Program of the college, with respect to the:

_____ Tape of the interview

_____ Final transcript of the interview

_____ Other

Explanation and nature of restriction:

_____

_____

_____

_____

_____

Understood and agreed to

Interviewers	Interviewee
_____ (signature)	_____ (signature)
_____ (signature)	_____ (address)
_____ (signature)	_____ (date)
_____ (date)	

JOLIET JUNIOR COLLEGE

ORAL HISTORY PROGRAM

INTERVIEWER RECOMMENDATIONS

I would like to suggest that the following restrictions be placed on the interview with _____ done for the Joliet Junior College Oral History Program.

Explanation and nature of restriction:

_____

_____

_____

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_____

_____

Interviewer (signature)

_____

(date)

This manuscript is hereby made available for research in accordance with the conditions set forth in the Interviewee Agreement. All literary rights in the manuscript, including the right to publications, are reserved to Joliet Junior College. Persons wishing to quote any part of this manuscript must obtain written permission from the Director of the College Learning Resource Center.

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(Sample, First Page of Interview Body)

INTERVIEWEE: James Frazer

INTERVIEWER: Robert Sterling

Tape I, Side I

Sterling: This is an interview with James Frazer for the Joliet Junior College Oral History Project by Robert Sterling at Mr. Frazer's home in Homer Township on April 5, 1972 at seven o'clock P.M.

Frazer: Well, the first thing I had better tell you is who I am. My name is James DeCalvas Frazer. I am the son of John DeCalvas Frazer and Bernice Garrison, and my grandfather was James DeCalvas Frazer. I have been trying most of my life to find out where the DeCalvas came from, and I have not been able to ever find out if there was another DeCalvas in the family tree. But I have a suspicion that there must have been one somewhere. The first Frazer. the Frazer that was the ancestor of our branch of the family, was Decolon Frazer who came to America in 1685. He was rather a prolifical gentleman who married three times. His third wife was a Sarah Winworth, and one of their sons was a William Frazer. We are a descendent of that William Frazer. Other ancestors of the Frazer family were . . . well, I can go on. Probably my most famous ancestor was John Lane, Sr., who was the manufacturer of the first steel plow that ever was made. John Lane came from Rochester, New York to Illinois in 1833. But to go back, Job Lane was the first Lane to come to America; he came to Massachusetts Bay Colony in 1635. He was 15 years old at the time, and was an artisan by trade. He built one of the first buildings for

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JJC ORAL HISTORY PROGRAM

LEARNING RESOURCE CENTER

RESEARCH AGREEMENT

This is to certify that approval of the:

_____ Tape of the interview

_____ Final typescript of the interview

by _____ on _____
(Interviewee, please print) (date)

has been given by Joliet Junior College to

_____ for the following purpose(s):
(Researcher, please print)

_____ Informational facts

_____ Non-publication of brief quotations

_____ Publication of brief quotations

_____ Other

It is understood that all appropriate credit shall be given to the interviewee, interviewer, and Joliet Junior College. Above conditions understood and agreed to

_____

Researcher (signature)

_____

Date

INTERVIEW CRITIQUE FORM

I. Preparation of Interviewer

A. General knowledge of interviewee's areas of expertise and life history

B. Adequate preparation in the areas to be covered

C. Interviewee given advance notice of the general areas and nature of the interview, and encouraged to refresh his memory by looking at old letters, photographs, clippings, diaries, etc.

D. Questions prepared in advance, outlining specific information desired, as well as blocking our general areas to be explored.

E. Additional comments:

II. Proper Use of Equipment

A. Volume:

B. Microphone location:

C. Extraneous noise:

D. Approximately 5 feet of unused tape left at beginning of reel

E. Other:

III. Interviewing

A. Proper introduction

B. Skill in using open-ended and closed-ended questions

C. Ability to formulate extemporaneous questions which elicit full details of topics brought up

D. Ability to approach a question from another direction if not answered adequately

E. Ability to develop rapport

F. Tact, courtesy, consideration, etc.

G. Interviewer maintains control of the interview

H. Other:

IV. Final Typescript

A. Form and substance of table of contents

B. Form and substance of index

C. Proper use of literary rights and interviewee agreement forms

D. Quality of photo

E. Readability of typescript

F. Proper margins, spacing, pagination

G. Paragraphing, punctuation, spelling

H. Footnote usage

I. Other:

V. General Remarks, and Specific Suggestions for Improvement:

VI. Grade: